

Indie Definition Is Disputed

Film Men Plan Golf Tourney

A golf tournament, to be held at a links near Toronto and open to anyone in Canada connected with the motion picture industry, is being planned by a committee. It will be sponsored by Canadian Film Weekly. The date will be sometime near the end of September.

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5,000 Post-War Houses in USA

There are many indications that a theatre-building boom of an unprecedented nature will get under way in the United States with the end of the war. Canadian theatre men, busy with their own post-war plans, have given little thought to what effect this may have on Canada.

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Conciliation Proposals Accepted Generally

Proposals for Regional Conciliation Boards in Canada, with an Appeal Board located in Toronto, as drafted several months ago at a Toronto meeting of exhibitors and distributors, have been studied by several exhibitors' associations and amendments suggested.

Plenty of Films For Allied PsW

Prisoners of war in German-occupied territories are finding solace and diversion in the motion pictures brought to them by the War Prisoners Aid Committee of the World's Alliance of Young Men's Christian Associations, with headquarters at Geneva, Switzerland.

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Calladine Sells Out

Ralph Calladine has sold his share of the Rio and Plaza, Victoria, B.C. houses, to Odeon Theatres, his partner for several years.

Indie Producers See Boom Ahead

Divorcement of production and exhibition in the USA, if accomplished, may have a powerful effect on theatre and production expansion, according to Sol Lesser, a leading Independent film maker. Given a chance to compete on the open market for playing time on those circuits now

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CKCL in New Hands

CKCL, Toronto radio station, acquired last week by Jack Cooke and associates, has become CKEY. Station ads proclaim straight entertainment policy.

Censorship

A LEGAL battle of utmost importance to the motion picture industry and Canada as a whole is developing as a result of the decision of Ben Garson, president of Wellington Theatre Limited, Quebec, to fight those Quebec rulings which ban children under 16 from the theatres of that province and provide the censor with power. Quebec courts have ruled against Garson, who, with Jules Laine, operates nine theatres. He will appeal to the Privy Council in London. A favourable decision may upset the censorship structure of each province and bring an exact definition of the power of censors. It is Garson's claim that the Quebec laws are unconstitutional.

The fight is attracting widespread newspaper attention. The press has been quick to recognize the possible effect. Following is an editorial which appeared in the Edmonton Bulletin and a number of other newspapers:

The validity of a Quebec law forbidding admittance of children under sixteen years of age to moving picture theatres is being tested in an action now before Quebec courts. It has been announced that the case will be taken to the Privy Council for final decision. One point in the case, reference to the power of provincial authorities to censor films, will be of interest across Canada to both the film industry and the general public.

Appealing convictions registered under the act against the Verdun Palace Theatre, counsel for the theatre claims that the act is ultra vires under the B.N.A., because it attempts to control trade and commerce in a field not exclusively in the province, that it affects the exercise of civil rights within the province and that

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Quebec Case Bears On Vital Issue

Legal opposition to the Quebec law which bans children under 16 from motion picture theatres may reach the Privy Council in London, according to Ben Garson, circuit chief, who is leading the fight. Garson, who has invested thousands of dollars in contesting the law in spite of adverse rulings by Quebec courts, maintains that it is unconstitutional and is resolved to go as far as he can to establish that as a fact. He is also questioning the powers of Quebec censors. Any ruling which may originate in the Privy Council will have national application.

The law which bans children was passed in 1927 after a disaster

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New Technique For Newsreels?

Some of the major newsreel companies are reported considering changing the present format of newsreel presentation to one that more closely resembles the documentary pattern of "March of Time," "World in Action," or "This Is America." Whether the shorts would still be called newsreels is uncertain.

Gypsy Wildcat

make Universal's product so profitable. You can book this

Maria Montez, more lovely, more seductive than ever! With Jon Hall and Peter Coe fighting for her favor. A beautiful spectacle in radiant Technicolor! All the elements and embellishments that make Universal's product so profitable. You can book this sure-fire hit through EMPIRE-UNIVERSAL.



LEO KNOWS THE ROPES!

Now it's a NATIONWIDE HIT!

DRAGON SEED



from the
good earth of

MGM

Indie Definition Is Disputed

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bership of this Board shall consist of eight representatives named by different branches of the Industry who shall be elected annually by their respective organizations as follows: Two distributors elected by the Film Board of Trade, two representatives named by the two major or affiliated theatre circuits in the territory, and four Independent exhibitors named by theatre associations in the territory."

Quebec Allied recommends that the Board of that territory be set up as follows: "The membership of this Board shall consist of . . . Two distributors elected by the Montreal Film Board of Trade, three representatives to represent the major or affiliated theatre circuits in the territory, and three Independent exhibitors, all of which are to be elected by Quebec Allied Theatrical Industries."

The number of representatives on the Board and the number of distributor members remains the same as stipulated but Independent and circuit representation is equal. The Quebec association points out that its recommendation should not interfere with fair judgment, since every member of the Board is supposed to be fair in his opinion and advice, regardless of whom he represents.

Definition of Indie

Another point of disagreement with the original proposal is made by both the Quebec body and the Motion Picture Theatres Association of Ontario, both organizations taking a similar view.

Clause II, article b, proposes that "An Independent exhibitor is one who operates one or more theatres, none of which is affiliated with any major circuit." An exhibitor may operate four theatres but if one has a connection with a circuit he is not, according to this definition, an Independent. The exhibitor, in this position is therefore without complete representation, since circuit delegates represent only those of the Independent owner's theatres which have circuit connections.

Quebec and Ontario associations, to overcome this, suggest that the clause read: "An Independent exhibitor is one who operates one or more theatres, any of which is not affiliated with any major circuit."

Lack of Product

Quebec and Ontario associations differ sharply on Article 5, clause d, which states that "The lack of sufficient pictures to

Censorship

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it invades the federal field of criminal law.

Most of the points to be determined in the case will apply only to Quebec. But the argument on censorship appears to have general application in most of the provinces of Canada. The Quebec Act is claimed to be unconstitutional because it attempts to confer on a Board of Censors the power to condemn a film as immoral and confiscate it. The Criminal Code, claims the theatre management, sees no offense in any picture unless it has been exhibited and then only if it has violated the laws and rules of common decency and not merely the private and secret opinions of the judges.

* * *

If the final court of appeal in the Empire upholds this contention it will apparently deny the legality of the censorship machinery set up in each province for moving picture films. The first result would be apparently to pass back to the industry itself the responsibility for deciding what pictures violate the rules of common decency.

As any pictures exhibited and deemed by law enforcement agencies to be in conflict with common decency would then result in prosecutions, final decision on what violated the rules of common decency would rest with the courts of the land. Out of such decisions would develop a body of legal precedent providing clearer definition of this uncertain term. If it failed to conform to general public opinion there would still be the opportunity for more definite definition by the federal parliament.

* * *

At present whenever a film is banned for showing in any province there is always the suspicion that the ban may have been the result of a narrow prejudice that would not have the support of the whole community. Court actions are open to the public, decisions are based on legislation and common law. Pictures are viewed by censors in private, some are banned, others cut but no explanation is normally given to the public.

A few years ago when a popular newsreel feature was temporarily banned in Ontario it was obviously a case of politics. In other words, censorship of movies now involves more than control of entertainment; it may be used against dissemination of ideas and facts. If our present method of film censorship is upset by the privy council it may open the way for a more intelligent solution of the problem.

Capitol, Penticton, B.C., Has 8th Anni

Capitol, Penticton, British Columbia, managed by Harry Black, celebrated its eighth anniversary on August 10. The theatre underwent renovations, finished in time for the celebration.

Davis to Toronto WB

Frank Davis, formerly of Winnipeg, has rejoined Warner Brothers after a year in the RCAF. He'll work out of the Toronto branch office.

operate any exhibitor's theatre is a proper subject for investigation and recommendation."

The Ontario association asks that this clause be eliminated from the present proposals provided that it is brought back as an amendment one year after the Conciliation Boards have commenced operation. Quebec wants it to remain as originally drafted, contending that it is just as applicable now as it will be one year from now.

Another point disputed by Quebec is the matter of appear-

Deveau to Halifax

Frank Deveau, manager of the Capitol, Sydney, Nova Scotia, has been transferred to the staff of Capitol, Halifax.

Newsreel Sound Will Be Reduced

Newsreel sound effects will be brought down to a sound recording level, matching that of entertainment pictures, according to an announcement of a technical sound committee representing the five top newsreel agencies.

ing before the Appeal Board in Toronto. Parties to any regional dispute are required to give an undertaking that they will comply with the findings of the Appeal Board. An exhibitor who receives a favorable decision in his own territory may feel that he should come to Toronto to assist his case and be thus involved in expense. This exhibitor, Quebec thinks, might be reluctant to bring his complaint before the regional Board and one of the main purposes of the structure would be defeated.



DAVID COPLAN

Coplan, who has been acting as United Artists' managing director in Great Britain, came back to this continent on business with Gradwell L. Sears, distribution chief. He was Canadian chief of UA before taking the British post and visited the domestic scene.

Film Men Plan Golf Tourney

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Members of the committee to date are Jack Arthur, Famous Players, chairman; Ralph Dale, Odeon; Tom Daley; Imperial Theatre, Toronto; Archie Laurie, Empire-Universal; Martin Bloom, Premier Operating; Sam Fine, B & F Theatres; and Raoul Auerbach, Twentieth Century Theatres. Several more will be added.

There has been no such tournament for several years. It is expected that one of the prizes will be the splendid trophy donated by the late N. L. Nathanson. It is now in the possession of Haskell Masters.

Because of wartime transportation difficulties and gasoline rationing, play may be limited to a great extent to those members of the industry located in Toronto and nearby. Any would-be entrants, however, who happen to be in Toronto on business at the time will be welcome. There are usually a number of film and theatre men from distant points attending to their affairs in the Queen City, which contains most of the head offices of distributors and large chains.

The committee hasn't met yet. When it does its plans will be passed on to all who are interested. It is expected that a considerable number of prizes will be made available.

Indie Producers See Boom Ahead

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controlled by certain production companies as outlets for their pictures, Independents will be able to turn out more and better pictures.

Lesser explains how necessary these outlets are to first-class production by pointing out that 70 per cent of domestic rentals comes from 2,000 USA houses controlled by chains and the remaining 30 per cent is derived from some 9,000 better class Independent houses.

"Stage Door Canteen," produced by Lesser, would have grossed another million dollars had it been made by a production-exhibition company. Good dates would have been assured.

Another Independent organization is becoming active and it is expected that its members will eventually pool talent, technicians and equipment, putting each in a better position to compete with major studios.

There are several Independent organizations now, the leading one being the Independent Motion Picture Producers, among whose members are Sam Goldwyn, David O. Selznick, Walt Disney, Sol Lesser and others. Goldwyn had the sympathy of this group when he played "Up in Arms" in a Reno dance hall instead of one of the city's five chain-controlled houses. In Chicago he is playing "Up in Arms" at an Independent house and claims that his end has come to \$175,000 so far, in comparison with the \$30,000 he got in that city for his last film.

Production costs for 1943 rose 40 per cent above 1942. The Indies must get better bookings to make films on par with the majors.

WB to Release 12 Short Subs in Sept.

Of 12 short subjects to be released by Warners in September, nine are in Technicolor and three are two-reelers.

Schlesinger Technicolor cartoons include "Goldilocks," "Jivin' Bears," "Let It Be Me," "Plane Daffy," "Lost and Foundling," and "Booby Hatched."

Beauty Contest By Capitol, St. Thomas

Manager Les Preston, with the co-operation of the Kiwanis Club, is running a beauty contest in St. Thomas, Ontario, in connection with the showing of MGM's "Bathing Beauty" at the Capitol Theatre. Preliminaries are being held on the stage of the theatre and finals will be conducted at Centre Park on Labor Day.



'What Price Glory?'

Walter Pidgeon, while visiting in Cleveland, told friends about the time he, Mackenzie King and the Premier's secretary had several hours between trains in New York, when King expressed a desire to see "Mrs. Miniver," then showing at Radio City.

Finding a long queue at the boxoffice, King took his place in line. Pidgeon thought it hardly fitting for so important a personage to wait, so he slipped off to the manager's office to explain. The manager hot-footed it out to the street, but King was not in line.

In the meantime, King's secretary had persuaded him to go to the ticket-taker and identify himself. They caught up with him in time to overhear his conversation at the door:

"I am Mackenzie King."

"You are," replied the usher in a "so what" tone.

"I am Prime Minister of Canada and I wondered if I could get in. You see, I have a train . . ."

"Mister, you'll have to wait in line."

"But I'm a personal friend of Greer Garson," Canada's top man explained, "I have, in fact, a letter from her here in my pocket."

"Jeez, a friend of Greer Garson," he gasped, "Why didn't you say so?"

FROM "COUNTERPOINTS"

Lines and Outlines

Elizabeth Trott is doing an article on the Canadian motion picture industry for Monetary Times. . . The radio column has come back to Toronto newspapers, Frank Chamberlain's thrice-weekly stint appearing on Simpson's ad page. Everyone has been hungry for radio guidance since the dailies started their undeclared war on radio. Will make press agents happy. . . Good crack: "You look swell—who's your embalmer?" Irv Hoffman recorded it. . . Art Arthur is in Mexico on a US Army assignment. . . Izzy Allen has done more for British film in these parts than anyone in years. Instead of just selling them, he is building a public demand for them through exploitation and newspaper support. With the valuable aid of Esquire's femme flack, Bea Shapiro. . . Charlie Stephenson's son and daughter-in-law, Howard and Ann, are overseas on an entertainment tour. . . Goofy stories are making the rounds again. One is about one man stopping another on the street. "Gosh, how you've changed," he said. "You used to be fat, now you're skinny. You used to be tall, now you're short. You used to have bushy hair, now you're bald. Gosh, you've changed, Mr. Jordan." The man addressed said "My name isn't Jordan." To which the first man replied "Don't tell me you've changed your name too!" . . . Then there's the tale of the man who was dragging a horse up an escalator in Eaton's. An attendant stopped him. "But I've got to!" protested the dragger. "Why?" the attendant asked. "Because," was the answer, "the horse can't stand elevators."

How They Stand It

A long-time mystery is cleared up by H. Allen Smith, author of "Low Man on a Totem Pole" and "Life in a Putty Knife Factory," in a letter to Tom O'Reilly, columnist of PM, New York newspaper.

Smith's 16-year-old son got a job as a movie usher. Writes Smith to O'Reilly:

At first this appeared to be a mistake because he complained that if he had to look at "Cover Girl" one more time he'd shoot himself. . . Then he discovered the movie usher's technique for avoiding ennui. . . During the first dozen showings of the picture they deliberately turn away and ignore small sequences, thus leaving something to see next time it's shown. . . If there is a close-up of a newspaper they ignore the headline or item high-lighted for story purposes and try to read all the other articles in view. . . These, he says, are pretty dull. . . After that they take each character one at a time and watch that character exclusively. . . During a recent showing of "Gaslight" young Mr. Smith came to know Charles Boyer as a blood brother. . . Finally the ushers ignore the actors altogether and look at inanimate objects such as dishes, belt buckles, wallpaper designs, electric light plugs and so on. . . "That part is the best of all," says young Mr. Smith, who is a keen critic of the arts.

Plenty of Films For Allied PsW

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Total number of war prisoners of all nationalities is at present about six million, almost the exact number receiving help from the YMCA at the end of the 1914-18 conflict. This figure represents about 15 per cent of the world's present armed forces.

In their highly-prized motion picture screenings, prisoners find relief from monotony, vicarious travel and romance. The music and comedy of the uncaged world are poignant reminders of their homes in a country which through democratic processes had achieved the pinnacle of personal freedom and good living until that civilization was shattered by war.

Newsreels and war films, excluded by USA postal censors and by enemy regulations, are missing from prison screenings. Since January, 1944, a total of 101 Hollywood features have been received at Geneva. An indication of the variety of these pictures seen by British, Americans and Canadians in German prisons may be had from some of the titles supplied by the YMCA War Prisoners Aid Committee: "Lady of Burlesque," "Bridge of San Luis Rey," "Kitty Foyle," "Cabin in the Sky," "The Man Who Came to Dinner," "Shine On, Harvest Moon," "The Great Waltz," "Knickerbocker Holiday," "The Uninvited" and "Up in Mabel's Room."

On reaching a prison camp each soldier receives from the YMCA a package valued at \$10 containing toilet articles, medical supplies, underwear, diary and photograph album, note books, pocket Testament, sports clothes, tennis shoes, athletic equipment, pencils, colored crayons, checkers or chess and musical instruments.

Movies are keeping pace with the Allied advance, according to Col. E. L. Munson, Chief of the Army Pictorial Service, recently returned from the European Theatre of Operations. In a report to the film industry's War Activities Committee, under whose auspices more than 16,000 film programs have been given the armed forces in combat areas, Col. Munson said that the first film was shown on the Continent on June 16, ten days after D-Day.

"A reserve of current motion pictures in 16 mm. which had been built up in England for just this purpose is being moved across the Channel continuously with the regular implements of Axis discomfort," Col. Munson reports.



GOOD ENTERTAINMENT



IS INTERNATIONAL!

YOU DON'T NEED CLAIMS...

FIRST N.Y.

WITH NAMES LIKE THESE.....

GARY (super)

TERESA (all)

in

The Greatest Romantic

“Casanov

Directed by
A Nunnally Joh



KEEP SELLING WAR BONDS. FIGHT BY THE SIDE
OF THE TROOPS WHO NEVER STOP!

SHOWING AT RADIO CITY MUSIC HALL - *OF COURSE!*

COOPER WRIGHT

Comedy Of All Time

a *Brown*”

Sam Wood

nson Production

GOOD ENTERTAINMENT



IS INTERNATIONAL!

*The first Great Production
from the Great New Producing Company!*

INTERNATIONAL PICTURES, INC., PRESENTS

**GARY COOPER
TERESA WRIGHT**

in

**“Casanova
Brown”**

The Greatest Romantic Comedy Of All Time

Directed by **SAM WOOD**

A **NUNNALLY JOHNSON** Production

with

Frank Morgan · Anita Louise

PATRICIA COLLINGE · Edmond Breon · Jill Esmond

Produced and written for the screen by Nunnally Johnson
From a play by Floyd Dell and Thomas Mitchell

RELEASED THRU



RKO RADIO PICTURES INC.

The Falcon In Mexico

with Tom Conway

RKO 70 Mins.
LATEST OF THE FALCON SERIES IS ONE OF THE BEST; PICTORIAL AND MUSICAL APPEAL BIG ASSET.

Two facts set the latest of the Falcon series of melodramas apart from its predecessors. The first is the film's considerable visual appeal, full advantage having been taken of the Mexican background against which the story is unravelled. The second is the predominance of Mexican rhythms in the musical score. The sound of Mexican music conveys a sense of gayety, which, while it may clash with the melodramatic happenings, goes a long way toward making the attraction satisfying entertainment.

The story gives Tom Conway ample opportunity to parade his suave personality. The plot is not always crystal clear, but that matters little. What does matter is that Conway does his task so well and in such an ingratiating manner that one is held closely absorbed in what transpires on the screen.

This time the Falcon jumps from New York to Mexico City to solve a mystery involving a painter. The artist is supposed to be dead, but the Falcon believes differently. Interesting and entertainingly Conway goes about the business of proving his theory to be correct. The painter, considering himself a failure, let the world think he was dead so that his daughter might profit from his insurance. The rise in the value of his work when he is reported dead drives a collector of his paintings to kill the artist. The Falcon has an exciting time hooking the villain.

Conway has the backing of a fine group of players. Mona Maris appears as the artist's former wife, Nesto Paiva as a Mexican taxi driver, Mary Currier as a woman who loved the painter, Martha MacVicar as the man's daughter, and Emory Parnell as the villain. Bryant Washburn plays the painter. The role is so small it doesn't give him a chance to do much.

CAST: Tom Conway, Mona Maris, Martha MacVicar, Nesto Paiva, Mary Currier, Cecilia Callejo, Emory Parnell, Joseph Vitale, Pedro de Cordoba, Fernando Alvarado, Bryant Washburn, George Lewis, Julian Rivero, Juanita and Ruth Alvarez.

DIRECTION, Good. PHOTOGRAPHY, Fine.

Going My Way

with Bing Crosby, Barry Fitzgerald

Paramount 139 Mins.
DELIGHTFUL SENTIMENTAL COMEDY IS ONE OF YEAR'S BEST BETS; FITZGERALD GIVES SMASH PERFORMANCE.

A supremely delightful sentimental comedy, "Going My Way" merits recognition as one of the top films of the year. The season has not produced to date more delicious entertainment than this. From every angle one views it, the production is an occasion for rejoicing—rejoicing that will be translated into grosses out of the ordinary.

The film has everything to win popular acclaim—warmth, sweetness, humanity, heart throbs, tender love, rich humor, fetching music and a deeply affecting quality with which few films have been blessed so far this season. Although all these riches are on display for more than two hours, the end of the film finds one craving more. That is the best indication of the calibre of the entertainment that makes up "Going My Way." Apart from its entertainment value, the film offers a spiritual uplift with which the world can well do in these days of travail.

The story tells of the efforts of Bing Crosby, a young priest, to extricate the parish church of Barry Fitzgerald, a grumpy old man of God, from financial straits. The modern ideas that Crosby brings to his priestly duties set Fitzgerald against him, but the old priest eventually comes to see eye to eye with his curate. Crosby, who has a love for music, solves the parish's financial problems by turning over to Fitzgerald the proceeds from the sale of a song. At the same time he solves the delinquency that abounds in the poor neighborhood in which the church is located by interesting the kids in the formation of a choir. A cruel blow is struck Fitzgerald when his beloved church is destroyed by fire, but joy returns to his heart when money derived from a tour of the boy choir makes it possible to rebuild the edifice. Crosby's final good deed before he moves on to help another parish in financial trouble is to reunite Fitzgerald with the mother he has not seen since the day he left Ireland.

Crosby, superlative as he is in this film, is overshadowed by

Henry Aldrich's Little Secret

with Jimmy Lydon, Charles Smith

Paramount 75 Mins.
THIS ONE WILL ONLY APPEAL TO THE RABID HENRY ALDRICH FANS.

Complete disdain for reason makes this one of the least satisfactory of the Henry Aldrich series. The brand of comedy dished out is utterly juvenile.

This time Henry gets into trouble over his attempt to help the wife of a jailbird whose baby boy the town's welfare board headed by Aldrich senior is trying to take away from her on the grounds she isn't a fit guardian for the child.

DIRECTION Fair. PHOTOGRAPHY, Good.

Fitzgerald, who runs away with the picture, giving a richly flavored performance easily his best on the screen. The Irish troupers work is decidedly of Academy award stature. Crosby sings beautifully a number of first-rate Johnny Burke-James van Heusen songs, plus a couple of old classics.

The picture introduces Rise Stevens of the Metropolitan to film audiences in the part of an opera diva once enamored of Crosby. While her role is not extensive, she makes every moment count, impressing with her personality as well as her singing. Her chief vocal chore is a scene from "Carmen."

The romance is taken care of by James Brown and Jean Heather, both of whom are topnotch. Other outstanding portrayals are those of Gene Lockhart, Frank McHugh, Eily Maylon, Stanley Clemens. The Robert Mitchell Boychoir makes a noteworthy contribution to the musical content of the film.

Leo McCarey is down as producer, director and author of the original story on which Frank Butler and Frank Cavett based their fine screenplay. In all three capacities he acquits himself with distinction. Deserving of note, too, are the camera work of Lionel Lindon, the art direction of Hans Dreier and William Flannery and the musical direction of Robert Emmett Dolan.

CAST: Bing Crosby, Rise Stevens, Barry Fitzgerald, James Brown, Gene Lockhart, Jean Heather, Eily Maylon, Frank McHugh, Stanley Clemens, Porter Hall, Fortunio Bonanova, Carl "Alfalfa" Switzer, Robert Mitchell Boychoir.

DIRECTION, Acs. PHOTOGRAPHY, Acs.

Once Upon A Time

with Gary Grant, Janet Blair, James Gleason, Ted Donaldson

Columbia 89 Mins.
POWERFUL FANTASY, LOADED WITH COMEDY AND HUMAN INTEREST. ONE OF YEAR'S MOST UNUSUAL FILMS.

Functional stature of the screen as a channel for presenting great human issues, and, at the same time, roundly entertain audiences, reaches a new high in "Once Upon a Time." In the picture there is infinitely more than meets the eyes and ears of on-lookers, for actually its story recounts through the medium of fantasy the fundamental things for which the forces of freedom are fighting the war, and deserve inalienably as their rights.

As entertainment, this is a fine picture. In theme it is a very great one. One of its dialogue lines, spoken by James Gleason, holds the kernel of the theme, namely, "You can't go around hurting people," for personal gain or expediency.

The story, ingeniously penned by Norman Corwin and Lucille Fletcher Herrmann, recounts the attempt of a Broadway producer to recoup his shattered fortunes, and retain the theatre which he owns, by capitalizing on the strange phenomenon of a caterpillar which dances, possessed and trained by a little boy. Cary Grant, in the role of the selfish and deperate impresario, takes the kid into partnership with him only to violate the youngster's rights of ownership to the caterpillar, and sell the amazing "worm" to a Hollywood film magnate for \$100,000.

Cloaked in scenes of glittering comedy, delightful touches, and romance between Grant and the youngster's sister, Janet Blair, are stark realities in human relationships, such as the tardiness of people to recognize Truth, and the cold thesis of Science that it is the highest court for the determination of Truth and moral issues. Climaxing the swift action, and laugh-packed sequences studied with satire, is the series of heart-tugging scenes which finds Grant and the little boy reconciled.

CAST: Cary Grant, Janet Blair, James Gleason, Ted Donaldson, Howard Freeman, William Demarest, Art Baker, Paul Stanton, Mickey McGuire.

DIRECTION, Superb. PHOTOGRAPHY, Top-Flight.



Abbott & Costello 'In Society' Marks Return of Filmdom's Funniest and Best Boxoffice Duo

UNIVERSAL'S Abbott & Costello, whose frantic antics are relished by patron and exhibitor alike, are ready to perform their boxoffice magic with another of their combined efforts. This time it's "In Society," which Empire-Universal is distributing in Canada.

It's loaded with continuous comedy based on confusion and has a goodly amount of music and romance to make it balanced film fare. Abbott & Costello are a couple of plumbers

who, through mistaken identity, take part in a society soiree—a masquerade ball. It is made to order as a background for their kind of comedy—most of which, surprisingly, provides situations new to patrons.

Peopling the parade are such popular players as Marlon Hutton, Kirby Grant, Anne Gillis, Thomas Gomez and another fine comedian of a different character, Arthur Treacher, the screen's best-known butler.



Biz From Both Sides of Line

A PERSONALIZED background is that of the Queen Theatre, St. Stephen, New Brunswick. The Mr. Films of St. Stephen is Charles E. Staples, who, for over 30 years, has been affiliated with film exhibition at that border centre. His start was with the Bijou Theatre, predecessor of the Queen and at the same location, which is on the very bank of the St. Croix River, the boundary line. On the USA shore is Calais, Maine. St. Stephen and Calais are connected by an international boundary bridge which is the most travelled route into and out of the USA along the New Brunswick-Maine division of the boundary.

The Queen is one of the largest theatres of the northeast, with a seating capacity of 1,000. It was built about 20 years ago. Staples is now the owner and manager. For many years he had been part owner and manager. His partner had been the late William Smith, operating a local hotel with the same name as the theatre and almost directly opposite.

For some years Staples was not only the only exhibitor in St. Stephen, but also in Calais, on the American side, where he operated the State Theatre, now in the Lockwood and Gordon circuit. Usually, it has been the practice of a USA entity to penetrate Canada but this policy was reversed by the veteran border theatreman. However, in recent years, he has been concentrating on the Queen. He still pulls in a goodly portion of his patronage from Calais and nearby communities on the USA side.

Unable to compete with the Sunday afternoon and night shows allowed under Maine law the past two years, Staples has been offering a Sunday midnight show. This was started about seven years ago as a regular fixture, but was interrupted for about four months early in 1944 by prohibitive action of the city council.

This veteran has been very successful with handbills distributed on both sides of the border and known as "Lucky Dodgers." There is a weekly issue of these, late in the week, announcing the program for the following week, usually three changes. Each dodger bears a number and on the Queen screen, the list of lucky numbers is shown. Any holder of a bill bearing one of these numbers is entitled to free admittance to the Queen on presentation of the "lucky dodger." There are from seven to ten of these each week.

Quebec Case Bears On Vital Issue

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trous fire at the Laurier Theatre, Montreal, during which 84 children lost their lives. Since then rigid theatre safety regulations and inspection have become the rule. Today children may not attend standard theatres but see motion pictures in parish halls, none of which are required to observe theatre safety rules. Children's welfare bodies and civic groups have endeavored to have the law changed without result.

Garson and Howard Elliot, manager of the Palace Theatre, Verdun, first challenged the law by allowing children to attend performances at the theatre and hundreds, banned from shows in their own neighborhoods, came there.

Garson and Elliot received five court summonses but they refused to abide by the decisions of the Court of Sessions, the Verdun Recorders Court and the Montreal Recorders Court. Counselling by M. Hellman Swards, they claim that the Quebec law is illegal because it is criminal law within the meaning of subsection 27, section 91, of the British North America Act, the act which made Canada a Dominion in 1867. It does this because it creates new offences punishable by confiscation, fine or imprisonment; it makes the offences triable before a criminal court; and it is a law in the interest of public morality.

In June the Superior Court granted a writ of prohibition to the Verdun Palace Theatre which permits them to admit children without fear of prosecution by the provincial authorities. The Quebec government, counselled by Raymond Noel, has no intention of giving up the fight.

To Test Legality

The theatre duo also claim that the Quebec law is unconstitutional because it tries to confer upon the board of censors the power to condemn a film as immoral and confiscate it, whereas the federal code sees no offence until after exhibition and then only if the object exhibited violates the law and the common rules of decency and not merely those of the private and secret opinions of the judges.

Other claims presented were: The Quebec law purports to legislate in a field exclusively within the jurisdiction of the federal code, criminal law; it purports to regulate trade and commerce in a matter not purely local or private in the province or in a manner affecting the exercise of civil rights within the province, (thereby violating the British

North America Act); it is legislation which purports to establish an illegal restraint upon parental control and is consequently legislation upon the subject of marriage, a subject within the exclusive jurisdiction of the Dominion government;

It is not a law in relation to education except remotely and in a negative sense as applying to the moral aspects of education concerning which standards of immorality are enacted by the Criminal Code; it is not a law relating to licenses and in so far as it applies thereto, it is unconstitutional because it imposes illegal and unreasonable duties upon the licenses, and illegal and unreasonable conditions for the retention of the license; all provincial legislation is impliedly repealed if inconsistent with or repugnant to any constitutional rights of the individual citizen or resident coming within the subjects comprised in the 29 subparagraphs of the said section 91.

'Chopin' Company in Quebec Interior

Thirty artists and technicians connected with the filming of "Le Pere Chopin," French-language film being produced by Renaissance Films under the direction of Charles Philips, have left Montreal for St. Theodore de Chertsey, a small village.

5,000 Post-War Houses in USA

(Continued from Page 1)

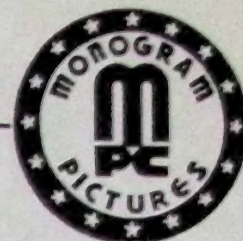
Every major USA circuit admits that it has big plans and it is believed that there will be at least two new chains in the USA. Some 5,000 new theatres are projected.

Henry J. Kaiser and Howard Hughes, it is said, are planning a circuit of 800 theatres, all equipped with television. They will be on the same architectural model and each will seat 1,200.

Hollywood, making great production progress in spite of handicaps, is waiting anxiously for a chance to expand its picture-making facilities and build up the biggest backlog of film in history. Production today has reached a new high.

American theatre activities usually have some bearing on Canada. Canada's two largest chains, Famous Players and Odeon, have USA connections of one sort or another.

In any case, equipment people are in for a vast boom.



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Screenplay by IRWIN FRANKLYN and PIERRE GENDRON
Musical Score FERDE GROFÉ Musical Director, LEO EROODY

Produced by LEON FROMKES
Associate Producer, HARRY REVEL
Directed by JOSEPH H. LEWIS

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"REMEMBER ME
TO CAROLINA"
"I DON'T CARE IF THE
WORLD KNOWS ABOUT IT"
"SHAKE HANDS WITH
THE SUN"
"MY BAMBOO CANE"
"MELANCHOLY BABY (OLDIE)"

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Film Daily

"NOTHING IN CONTEMPORARY DISTRIBUTION
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Hollywood Reporter

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Film Bulletin

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SUPPORT IT SHOULD PAY HANDSOME DIVIDENDS."
Showmen's Trade Review

"MAJOR STUDIOS MIGHT WELL HOP OVER TO PRC
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PRODUCTION OF A FINE MUSICAL WITH A GOOD
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